under Jewish auspices. (It is interesting to recall in this connexion that he illustrated a book for Menasseh ben Israel, the founder of the modern Jewish settlement in England.) In view of all this, it has often been suggested, though without any documentary evidence, that he was himself of Jewish blood.[1]

For the paradoxical reason that art was so specifically Hebraic in character, the Jews could participate in it to only a very limited degree in the great age of European painting. It occupied itself largely with New Testament scenes: it was destined to a large extent for ecclesiastical decoration—or, rather, veneration. Hence a very large proportion of the training, the activity and the livelihood of the artist were cut off from the Jew. He compensated himself by interpreting with increasing rigour the Biblical prohibition to forbear from making graven images or any likeness, this fortifying still further the prevalent tendency. Finally, social prejudice prevented him from entering the profession which, of all handicrafts, postulated the most intimate and friendly association between patron and worker.

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Hence, from the close of the classical age down to the period of the disintegration of the Ghetto, Jewish artists working for the Gentile world, though not absolutely unknown (a few instances have been given above,

[1] Other Dutch and Flemish artists who have been suspected to be of Jewish extraction include the fifteenth century master-engraver, Lucas Jacobsz (known as Van Leyden) son of the painter

S. H. Jacobszoon; the family of engravers and artists of the seventeenth century, the De Jodes: and the Ruisdaels—Izaak Jacob, Jacob Salomons and Salomons. Evidence based on names is however a little tenuous, particularly in the seventeenth century, when the Puritan tradition became so strong. It is believed on the other hand that the great Spanish painter Bartolom6 Bermejo, of Cordova, was of Marrano (or crypto-Jewish) extraction.